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token, mystery, ominous, chamber door (frequently), presently (frequently the first word of a sentence in *Wieland*); "his silence was unbroken" (*Wieland*); Corwin's eyes "gleam with a fire that consumes his vitals." Finally, "Wieland was transformed at once into a man of sorrows" (p. 327).

Our conclusion must be that Poe had read *Wieland* with considerable attention, and that its incidents, scenes, and locutions lingered in his memory; and, what is still more important, that his imagination continued to dwell in its atmosphere of mystery, terror, and irremediable sorrow.

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MHG. *ähe*, NHG. (TYROL.) *ache(n)*, *äche*

Hintner, *ZfdWf.* XII, 254 ff., produces some interesting material in connection with Tyrolese *ache*, etc., which after several suggestions of possible etymological interpretations remains unexplained. First as to the form: MHG. (Lexer I, 28) *ähe* 'ein Ackermass, 120 Fuss lang und ebenso breit,' Tyrol. (Schöpf 3, Hintner *loc. cit.*) *ache(n)*, *äche*, *achet* 'ein Ackermass, 120 Fuss lang und ebenso breit; so viel Feld, als man mit zwei guten Pferden von fünf Uhr früh bis elf Uhr mittags umpflügt, das ist bei günstigen Bodenverhältnissen 800-1100 Quadratklafter,' Bav. (Schmeller-Fronmann I, 22/3) *ächen* 'der dritte Teil eines sogenannten Taghaues, also eine Fläche von ungefähr 18,000 Quadratschuh.' From the sources available to me, it seems that the word is confined to the dialects of the Tyrol.

The meaning of the measure of land is 'a definite amount of land that can be cultivated with a team (of horses, etc.) in a definite amount of time.' The time is a very important thing, and the size of the measure varies much depending upon the special conditions. Cf. especially *morgen-ache*, *abend-ache* 'the amount of work done in the period before stopping for a pause or before quitting work.' I believe that the measure designates the amount of work done before allowing the animals rest, or freeing them, preparatory to baiting. Cf. (Schöpf 3) *achen*, *ächen* 'ausspannen, tränken und füttern.' If this is true, we may compare ON. *æja* (**ahjan*) 'mit den Pferden ruhen und sie mittlerweile weiden lassen,' lit. 'to bait,' which may be connected with Skt. *aṇṇāti* 'isst,' *āṇayati* 'lässt speisen,' *āṇana-* 'Essen,' ON. *agn*, Sw. *agn*, etc. 'Köder.' Cf. Torp, *Nyn. Et. Ordbok* s. v. *agn*, v. Blankenstein *IF.* XXIII, 133.

Interesting and instructive in assuming this etymology is Tyrol. *lasset*, *lazzeit*, etc. 'so viel Grund als man umpflügen kann bis es Zeit ist zum Ablassen des Zugviehs, zum *Achen*.' The explanation given by Hintner, *ZfdWf.* XII, 258, is probably the correct one. There it is assumed that the word is a compound of the stem in

lassen, and *Zeit*. Cf. also Styr. *lass* 'Zwischenzeit zwischen den Stunden des Essens,' Swiss *lüssi* 'Unterbrechung, zeitweiliges Nachlassen, z. B. bei Krankheiten, bei Regenwetter.'

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VITZLIPUTZLI

To my two previous notes on Vitzliputzli (*Modern Language Notes*, November, 1913, and June, 1914) I beg to add a third one. In the title of Richard Dehmel's fantastic dream-play *Fitzebutze*—which is also the name of the central figure—we have an interesting variant of the name of the Mexican god *Huitzilopochtli*. I have previously dealt with the relation between the names Vitzliputzli and Huitzilopochtli. In the present case the striking resemblance between *Fitzebutze* and Vitzliputzli would serve as presumptive proof that the German form *Fitzbutze* is likewise a corruption of the name of the Mexican divinity. But, as will be shown, we have still stronger proof in the form of internal evidence in the play itself, whereby the connection between the two names is positively established.

In the first act of the play *Detta*, the little girl, sings to *Fitzebutze*, the jumping-jack, as she holds him upon her lap:

Lieber schöner Hampelmann,
deine Detta sieht dich an.
Ich bin gross, und du bist klein;
willst du Fitzebutze sein?
Komm!

Then, as she proceeds to place the little fellow in the large arm-chair, she continues:

Komm auf Vaters grossen Stuhl,
Vitzliputze, Blitzepul!
Vater sagt, man weiss es nicht,
wie man deinen Namen spricht.
Pst, sagt Vater, Flitzebott
war einmal ein lieber Gott,
der auf einem Stuhle sass
und gebratne Menschen ass;
huh.

That the two names are indeed identical is proved conclusively in Act Three, where we read:

Ja, nicht wahr, du bist nicht so,
lieber Gott von Mexiko!

and a few pages beyond:

Ha—ha—hah, ho—ho—hoh,
seht den Gott von Mexiko!